# The Beginner's Guide To Harmony

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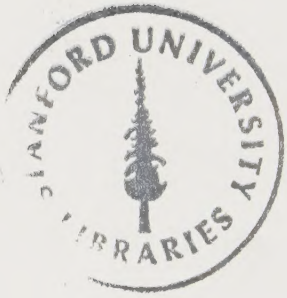
Percy A. Scholes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WITHDRAWN

# THE BEGINNER'S GUIDE TO HARMONY

WITHDRAWN

BEING AN ATTEMPT AT THE SIMPLEST POSSIBLE INTRODUCTION TO THE SUBJECT, BASED ENTIRELY UPON *EAR-TRAINING*

BY

PERCY A. SCHOLES

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TO

MRS J. SPENCER CURWEN

I VENTURE TO DEDICATE THIS LITTLE BOOK, AS A VERY SMALL ACKNOWLEDGEMENT OF THE DEBT WHICH ANY ONE WHO TRIES TO MAKE SIMPLER ANY BRANCH OF MUSICAL STUDY OWES BOTH TO OTHERS OF HER NAME AND TO HERSELF.

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# A PRIVATE NOTE TO THE TEACHER

I AM carried away by no over-mastering desire to enter the already apparently well-tilled field of the Harmony text-book writers. But looking over the existing Harmony books (even the most recent and best) I see as yet none, except perhaps John Curwen's *How to observe Harmony* (issued in 1861!), in which the implications of modern ideas on ear-training are, as I think, carried to their logical conclusion.

Most writers of text-books of Harmony still seem content that the pupil's ear-training work shall consist in performing and listening keenly to his own exercises, after they have been written. These writers still give ready-made rules and say 'obey'. My own feeling is that no rule should be given without at least an attempt to make the pupil *hear the reason for it.* That, I think, is in accordance with a sound general educational idea, and I must express surprise that in this particular branch of musical education it seems heretofore to have been almost, if not quite, overlooked. The days of musical-composition-according-to-rule are ending. We are, of course, bound as teachers to give rules, and these are, after all, but the crystallization of composers' actual practice (necessarily that of yesterday or the day before, for it is no use teaching what is still experimental). But what is wanted is that the pupil should become accustomed to demand the reason for every rule, and the reason must, to be valid, be an 'ear-reason', not a 'head-reason'. This, it seems to me, is to encourage that openness of mind which is one of the greatest needs of any national school of music and the very thing that, for a long and disastrous period, was most lacking in our British composers. I think, then, that the central idea of this book is one of real importance because of its bearing on the after-work of the student, emancipated in his later youth from text-books and teachers.

But only a small proportion of the students who go through a text-book of Harmony are likely to become actual composers. The rest are pianists, vocalists, violinists, or mere

would-be intelligent listeners. This, again, is a fact that seems to be largely overlooked in existing text-books. What is wanted is a system of teaching that will not merely lay a foundation for the would-be composer, but also constitute *a training in general musicianship*. And, as musicianship is necessarily a thing of the ear, obviously the training must be throughout 'ear-training'. It can, I think, be claimed for this book, more than for any other, that it is from beginning to end, on its every page and almost in its every line, 'ear-training' and nothing but 'ear-training'. It may be added that piano extemporization rests upon an aural basis such as this book attempts to lay, and that from Chapter V this can be practised—in a simple way.

*The Beginner's Guide to Harmony* is, at any rate, true to its surely very modest name. It lays but the first foundation, and so constitutes an introduction to any existing Harmony text-book. Its use in the earlier stages of study will, I hope, give the student the habit of mind that will enable him to get all the more profit out of whatever book may succeed it. And a student who goes no further than this 'Beginner's Guide' will at least have sharpened his ears and his wits, and, elementary though his *knowledge* of harmony may be, will be the better musician for even this short term of harmony study.

It can be claimed for this little book that it is the product of actual experience. It was written in 1911, when its author was doing a great deal of class teaching of Harmony. It was accepted by a publisher, but for some reason which can no longer be clearly recalled publication was delayed. Then the publisher died and then somehow the typescript disappeared. Probably some professional friend of the author has it stowed away somewhere and when he sees this appearance in print will with contrition acknowledge the forgotten loan. Having turned to other work the author forgot the very existence of the book until the other day when he came by chance upon the original rough copy, and was struck by the fact that his little attempt to write a really modern elementary text-book

of a much-taught subject so far from being now out of date embodied a central idea that was still, unfortunately, novel.

To the teacher he would say—Do not hurry the pupil through this book! Loyally adopt its principle of training the ear to distinguish between 'good' and 'bad', and remember (and freely admit to the pupil) that 'good' and 'bad' are but relative, not absolute, terms. If, in an odd case or two, an independent-minded pupil declares that he likes a progression which you and the book call 'bad', or dislikes one which you and the book call 'good', it matters little, provided his ear recognizes the difference of effect between the two. Of course, as he is in his pupilage, he must obey the book and you, and for the time write the 'good' progressions in preference to the 'bad'. But the aural discrimination he has learnt is in itself the lesson. He at any rate knows what he is about, and when he comes of age musically can guide his own course, and take cheerfully and courageously any risks involved.

Should the present little book be welcomed a second one may be provided, introducing the Minor Mode and taking the student as far as the use of all Inversions of Triads and of the Dominant Seventh, Suspensions and Passing Notes (Accented and Unaccented), and probably including simple pianoforte writing in addition to the usual four-part choral harmony. From that point onwards the student has plenty of guidance in already existing books, and the writer does not, therefore, see any purpose in entering a wider field. The present volume may be taken as providing (in normal cases) material for the first term's work at Harmony; the second volume will provide for the remainder of the student's first year at the subject.

It is scarcely necessary to point out that in class work copies of *the book itself* should be in the hands of the pupils: good results cannot be obtained otherwise—nor can the author live upon the proceeds of the breach of his copyright in blackboard transcription of his material!

LONDON, *November* 1921.

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# CHAPTER I

## A FRANK EXPLANATION TO THE STUDENT

THE special points of this book are as follows:

(*a*) Insistence on Ear-Training.

(*b*) The drawing of Theory out of Experiment conducted by the Student himself.

(*c*) The giving of no more Theory than can be applied at the time.

(*d*) Provision of 'Free-Chord' exercises in preference to 'Figured Basses' or 'Melodies'.

(*e*) Abundance of Exercises.

(*f*) Full Solutions of such Exercises as need them.

(*g*) Conciseness of expression.

(*h*) Convenience of reference.

(*i*) Suitability for either (i) Class use, (ii) Individual lesson use, or (iii) Study without a master.

### A DISCUSSION OF CERTAIN POINTS

1. **Insistence on Ear-Training.** Harmony study without ear-training is quite valueless. It will not even enable one to pass examinations (save some few which are on very old-fashioned lines). Harmony, indeed, should be regarded primarily as a means of ear-training; then its value to the music student (be he instrumentalist, vocalist, or intending composer) becomes enormous.

Right through this first book the work at the keyboard should be almost as great as that at the table. Afterwards, when the effect of every chord has become a matter of instant recognition, the keyboard work may be less. Harmony study

must not be a mere matter of juggling with notes on paper. The student must learn to *feel* all he writes.

2. **Free-Chord Exercises.** Old-fashioned Harmony books, such as Macfarren's, taught music as they might teach mathematics, i.e., it was almost entirely a matter of calculation. The exercises given were what are called 'Figured Basses', that is, a bass was given and by means of certain figures placed under it, the student was expected to discover the harmonies each note should bear and to work out the 'parts' of the three upper voices. It was quite possible to work right through such a book without increasing in the slightest one's musicianship. Such a system was obviously quite wrong, and with the growing application of modern educational thought to music-teaching was generally condemned. It still lingers, however, sometimes in very unlikely places, and within the last year or two books have appeared based upon this utterly unpractical system.

The newer method which has been largely adopted in recent books was to make the student harmonize Melodies rather than Figured Basses. This compelled some amount of ear-cultivation and was, so far, good. The only objection to it in early stages is its difficulty. The Student with a Melody before him has to find harmonies that will not only fit with each other *but will also fit with the melody.*

The plan adopted in the present book is to give the student, in the first instance, mere Rhythms to fill in, leaving the choice of harmonies entirely to him. Unfettered and unhelped by Melody or Bass it is felt that he will the more quickly learn—

(*a*) the effect of chords,

(*b*) their 'habits', as regards progression.

Once the student realizes these two features of harmony he has possessed himself of the root of the matter, and that is of more worth than many rules.

3. **Scope of this book.** The present book will take the beginner no further than the use of uninverted common chords

in major keys. (Certainly the dominant seventh is added, but that is not the mystery it used to be considered, but a mere detail, requiring little further skill.)

But when he has reached its end, the student will be in a position actually to *compose*. Even with the apparently scanty material at his command, musical phrases and sentences, chants, and little hymn-tunes may be constructed. So he will be able to do something that is often beyond the ability of students who have laboriously waded through long treatises, and have amassed a theoretical knowledge of a great variety of chords.

The student should recognize that all through the book he must use his own intelligence and his own ears.

4. **Previous knowledge required.** Two conditions are laid down at the outset, which the student must fulfil before the book can help him:

(*a*) He must be able mentally to hear a simple diatonic melody which he sees on paper.

(*b*) He must be thoroughly acquainted with such parts of what are generally termed 'the Rudiments of Music' as come under the heads of Pitch, Time, Notation, Keys, and Intervals.

If he feel himself deficient in either respect he should at once set to work on a modern text-book of Sight-Singing or of 'Rudiments' as the case may be. (As regards the Sight-Singing book, one on the Tonic-sol-fa method applied to the Staff notation is recommended. It is unfortunately impossible whole-heartedly to recommend any existing book on 'Rudiments'; they all err in the same way, by the almost total ignoring of everything but the notational side of the subject.)[1]

The student should especially make himself thoroughly

[1] As a suggestion—try the *Manual of Sight-Singing* of the Staff Sight-Singing College (Vol. I will be sufficient for the present—Ashdown, 2/–), and the very concise and complete *Rudiments of Music* by Stewart Macpherson (Joseph Williams, 1/6; book of Questions and Exercises, 1/6).

acquainted with both the mental effect and the (unfortunately very cumbrous) usual nomenclature of Intervals. The nomenclature will be found explained in his 'Rudiments' primer; when he has studied this he can grasp the mental effect by a very little thoughtful experiment at the piano.

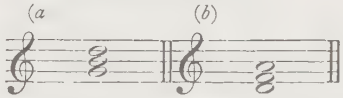
# CHAPTER II

## THE RECOGNITION OF CHORDS

### AS MAJOR, MINOR, OR DIMINISHED, AND THEIR WRITING FOR FOUR-PART CHOIR

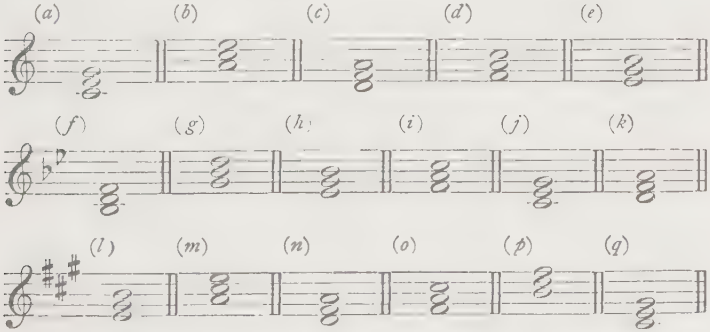
1. **Scope of the Chapter.** At the conclusion of this chapter the student should be able not merely to write any triad in the major key, but especially (which is much more important) to recognize it when he hears it. He should also be able to lay out chords for four-part choir.

2. **Recognition of Major and Minor Chords.** Play upon the pianoforte the following chords:




The difference in effect is at once felt. The first is Major and the second is Minor.

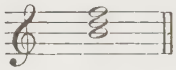
EXERCISE 1. Now play the following and decide by the ear alone whether each is Major or Minor:




(In class work the teacher should play these over and over again in varied order, and, if desired, in varied keys, first playing a perfect cadence in each

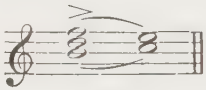
key to establish it in the ears of the pupils. In private study it would be an advantage to the student to get a friend to play the chords, 'dodging' them in order as above suggested. The same advice remains good throughout the book.)

3. **Recognition of the Diminished Chord.** Now try this chord:

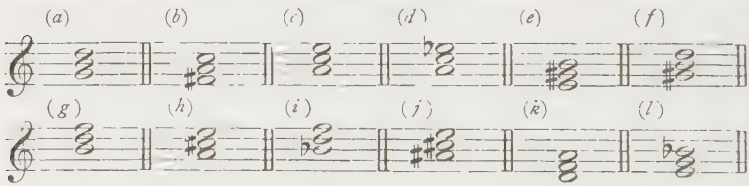


It will be noticed that its effect is quite different from that of the major and minor chords. It has a sort of *collapsible* feeling, as though it requires to be followed by:

Try the two together:



EXERCISE 2. Now pick out the 'Diminished Chords' amongst the following (playing each on the pianoforte and listening to the effect):




If you like, go through these again, trying whether you can (by ear at the piano) follow each Diminished Chord by its 'collapse', or, as we call it, 'Resolution'.

4. **Explanation of the naming of Chords.**

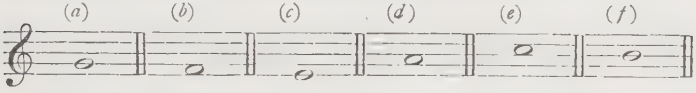
(*a*) Any two or more [1] notes performed together constitute, of course, a *Chord*.

(*b*) The most usual chords are those made by combining any note with its 3rd and 5th. Such chords are called *Triads* (the name obviously denotes the triple constitution—a com-

[1] Other, of course, than mere doublings of a note in another octave.

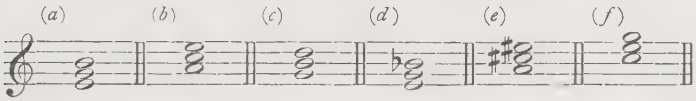
bination of three notes). All the chords so far given are, then, Triads. The note upon which a Triad is built is called the *Root.*

EXERCISE 3. Write Triads upon the following roots:




(*c*) If the 5th of a Triad be 'perfect', the Triad takes the further and more definite name of *Common Chord.*

EXERCISE 4. Decide away from the piano and by eye and calculation which of the following are Common Chords:

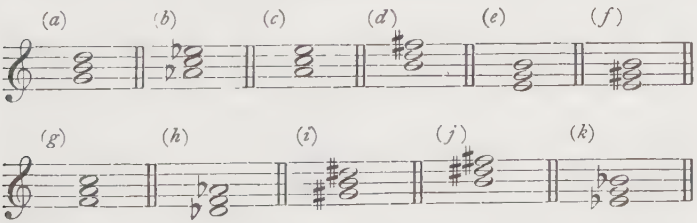



Then play the chords and note the difference of effect between the Common Chords and the 'uncommon' ones.

(*d*) A Common Chord of which the 3rd is major is called a *Major Common Chord*; one of which the 3rd is minor is called a *Minor Common Chord.*

The recognition of Major and Minor Chords by the ear has already been accomplished. A similar recognition by the eye is now to be learnt.

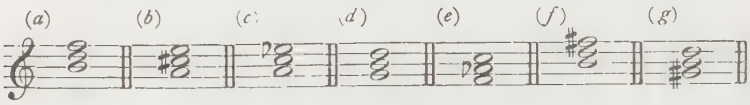
EXERCISE 5. Decide (without playing) which of the following Common Chords are Major and which Minor:




(*e*) If a Triad has a diminished 5th it is called a *Diminished Triad*; if, on the other hand, it has an augmented 5th it is called an *Augmented Triad.*

The aural recognition of Augmented Triads is of lesser importance and may, at any rate for the present, be neglected. It would, however, be useful to recapitulate the recognition of Major and Minor Common Chords and Diminished Triads.

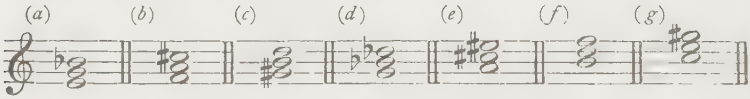
EXERCISE 6. Have the following played and name them as Major Common Chord, Minor Common Chord, or Diminished Triad:




EXERCISE 7. Have all the chords in the various examples of this chapter, up to the present point, played over to you, and name the chords as Major or Minor Common Chords or Diminished Triads.

EXERCISE 8. Go through the Exercises on paper, classifying the chords as Major or Minor Common Chords, or Diminished Triads; practise this until you can decide very quickly.

EXERCISE 9. Distinguish (without playing) between Augmented and Diminished Triads in the following:




5. **Summary of paragraphs a, b, c, d, e.** The combination of a note with its 3rd and 5th is called a *Triad.*

A Triad with a perfect 5th is further called a *Common Chord.*

A Common Chord with a major 3rd is called a *Major Common Chord.*

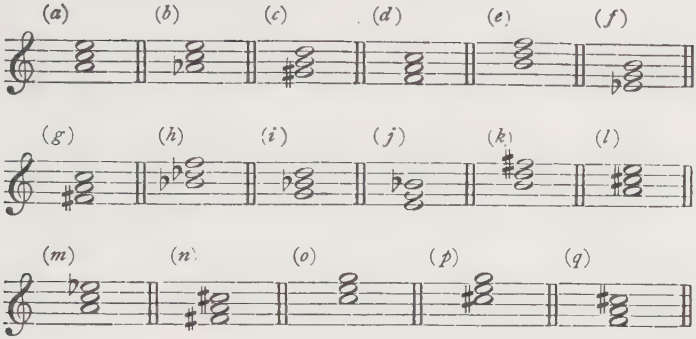
A Common Chord with a minor 3rd is called a *Minor Common Chord.*

A Triad with a diminished 5th is called a *Diminished Triad.*

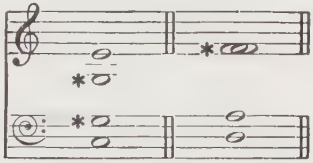
A Triad with an augmented 5th is called an *Augmented Triad.*

(Thus the qualifying name of Common Chords is taken from their 3rd, that of mere Triads from their 5th.)

EXERCISE 10. Classify (without playing) the following as Major or Minor Common Chords, or Augmented or Diminished Triads:



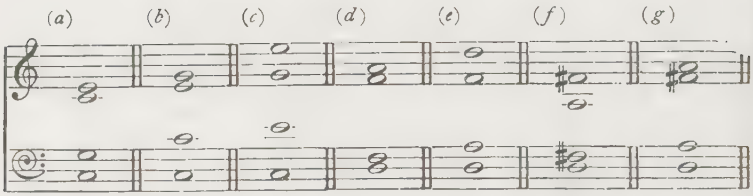

6. **Doubling of Notes.** All the Chords we have so far learnt have been 'Triads', or three-note chords. If, then, we are to provide for a four-part choir it can only be (*a*) by doubling some note at the unison (i. e. by allowing two Voices to sing the same note):



or (*b*) by doubling some note in another octave:

The method at (*b*) is more commonly adopted. Obviously it gives a fuller effect than that at (*a*), which provides what is in effect only three-part harmony. Both methods are, however, available, though that at (*a*) should be used sparingly.

7. **The Best Note to Double.** Try the following and decide which are effective:

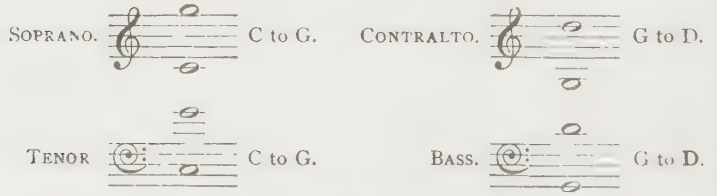



By experiment it will be found that the root is the best note to double. After that come the 5th and the 3rd if minor. Worst of all is the 3rd if major. (Try Exercise through again and notice that this is so.)

8. **Doubling of Leading Note.** A little experiment will show that there is one note that should never be doubled—the Leading Note. Play the chord of C a few times to establish that key in your ear and then try the following:

9. **The laying out of Chords for a Four-part Choir: Compass of Voices.** It is convenient that the student should have some definite medium of performance in view in all his writing. At present it is best to write as for a choir of Soprano, Contralto, Tenor, and Bass voices.

The following is approximately the compass of the voices:



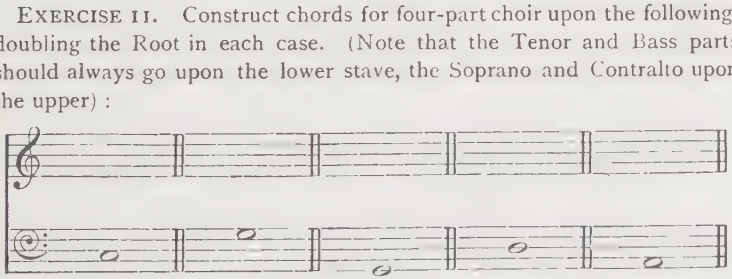

It will be noticed that the approximate compass given covers in each case the interval of a twelfth. Further, the Soprano

compass is an octave above that of the Tenor, and the Contralto above that of the Bass. Occasionally you may exceed this compass by a semitone or so, but, in the main, keep your parts within the limits given.

10. **Distribution of Notes in a Chord.** The distribution of the notes of a chord also affects its agreeableness. Try the following and decide which are effective and which are not so:

Generally speaking, it will be felt that wide gaps between upper notes should be avoided. A wide gap between the Bass and Tenor is not, however, ineffective. It is even often actually bad to have Tenor and Bass very near together. Try the following chords and see whether you agree with the adjectives affixed:

EXERCISE 11. Construct chords for four-part choir upon the following, doubling the Root in each case. (Note that the Tenor and Bass parts should always go upon the lower stave, the Soprano and Contralto upon the upper):



EXERCISE 12. Construct chords upon the following, doubling the 5th in every case :

EXERCISE 13. Construct chords upon the following, doubling the 3rd (which is, in each case, minor) :

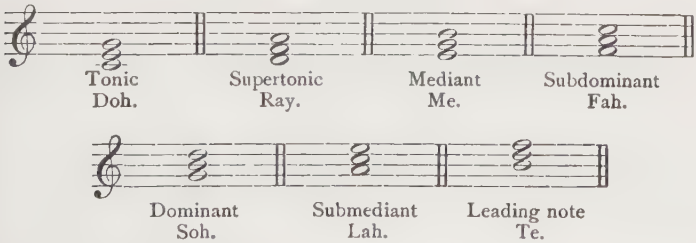
EXERCISE 14. Construct four-part chords on the following, doubling any note you feel to be suitable :

# CHAPTER III

## RECOGNITION OF THE CHORD ON EACH DEGREE OF THE SCALE. RECOGNITION AND WRITING OF CADENCES

1. **Scope of the Chapter.** The student has so far learnt to recognize major, minor and diminished chords, and to arrange them for a four-part choir. He must now learn to recognize, when he hears it, the chord on each degree of the scale. Further, he must learn to recognize and to write Cadences.

2. **The Chord on each Degree of the Scale.** Let us construct a triad on every degree of the major scale.



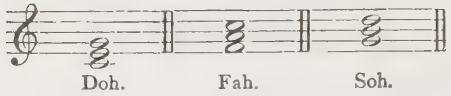

Play and examine these and decide the quality of each chord. The following is the result:

| | | | | |
|---|---|---|---|---|
| d = Tonic | — | Major | Common | Chord |
| r = Supertonic | — | Minor | „ | „ |
| m = Mediant | — | „ | „ | „ |
| f = Subdominant | — | Major | „ | „ |
| s = Dominant | — | „ | „ | „ |
| l = Submediant | — | Minor | „ | „ |
| t = Leading Note | — | Diminished Triad. | | |

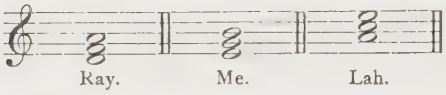
Thus it is found that there are in the major mode

3 Major Common Chords (on Doh, Fah and Soh)
3 Minor „ „ (on Ray, Me and Lah)
1 Diminished Triad (on Te).

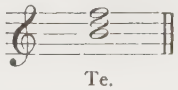
MAJOR COMMON CHORDS (Key C)



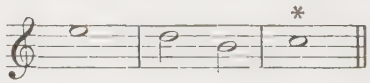

MINOR COMMON CHORDS (Key C)



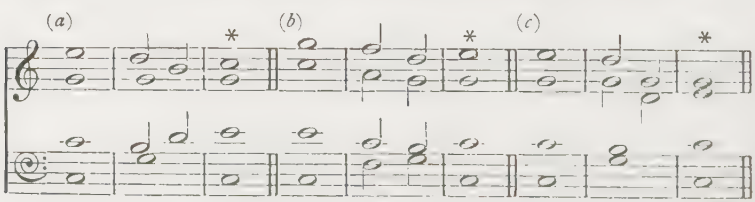

DIMINISHED TRIAD (Key C)




3. **The Aural Recognition of Chords on the different Degrees of Scale.** Sol-fa-ists have called attention to the effect of the different notes of the scale. The chords built upon these notes have, more or less, the same effects as the notes themselves. For instance, Doh is the 'Home' or restful note; it has a sense of finality which leads to its frequent choice as the last note of a piece.

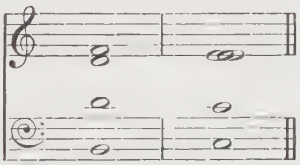



Similarly the *chord* of Doh has a restful 'Home' effect, which leads to its invariable choice as the last chord of a piece.



Notice that the final chord of all these phrases is on the Tonic, and that in every case it gives the effect of *finality*. The effect of the ending of (*a*) is, however, the most final, since not only does the harmony end with the chord of the Tonic but the melody ends with the Tonic note.

As a further example take the Leading Note. The strong characteristic of this note is its wish to move upward to the Tonic. The chord upon the Leading Note has this tendency more strongly marked still, the feeling that it should be followed by the Tonic chord being so strong as to escape nobody.



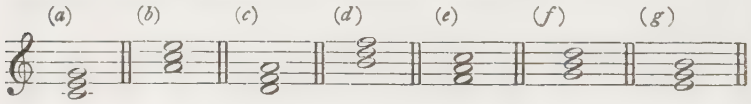

Let the student now play the chord on each note of the scale and decide for himself what is its special character. His results, or something like them, should be found embodied in the following Table:

| *Note.* | *Effect of Note.* | *Effect of Chord.* |
|---|---|---|
| Te = Leading Note | Desires to rise to Doh | Desires to go to Chord of Doh. |
| Lah | Sad | Sad. |
| Soh | Bright | Bright. |
| Fah | Solemn, grand, desires to fall | Solemn, grand. |
| Me | Peaceful | Peaceful, but in a grave, serious way. |
| Ray | [1] | [1] |
| Doh | 'Home' Note; finality | 'Home' Chord; finality. |

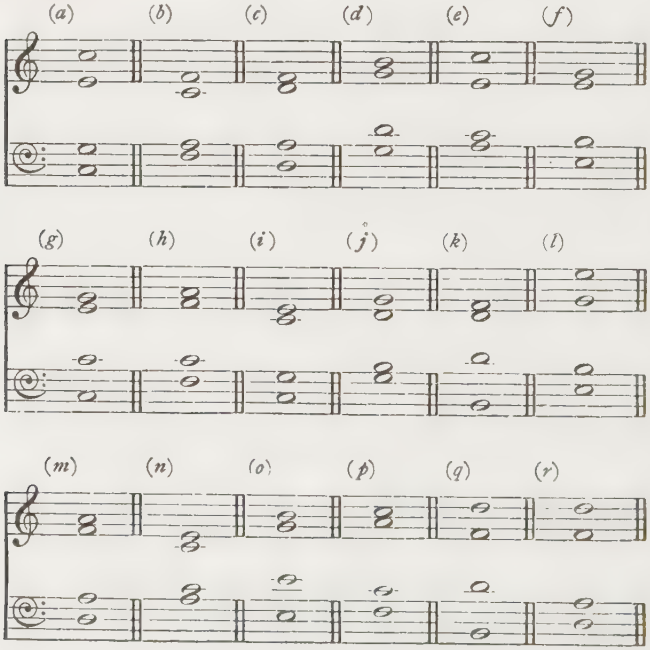
[1] I am bound to confess that I find it difficult to settle upon adjectives really descriptive of this note and chord. Let the student himself try!

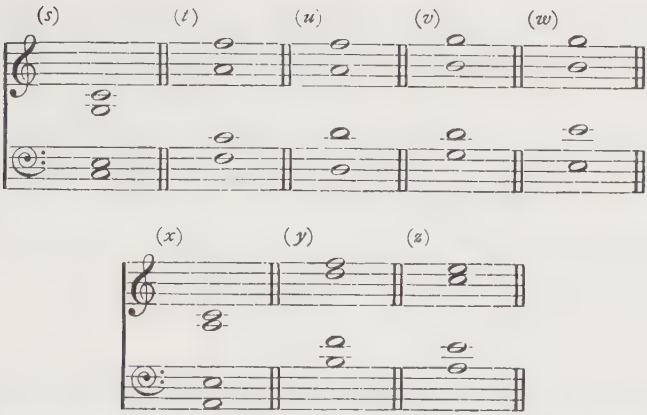
The above descriptions of effect are only rough and ready. As a matter of fact the effect of a chord varies somewhat according as its root, third or fifth is in the top part. It is only by playing over the chords on the various degrees many times that the average student will learn to recognize each when he hears it. Remember well which degrees bear Major, Minor and Diminished Triads respectively (Paragraph 2).

EXERCISE 1. Have these chords played over many times in varying order, and name, by aural effect, the Root of each:




EXERCISE 2. Have these chords played over many times in varying order, naming each by ear:






EXERCISE 3. Write out this exercise as follows, and then test yourself in it again:

1st line in Key D,
2nd „ „ F (up),
3rd „ „ C♯,
4th „ „ A (down),
5th „ „ B.

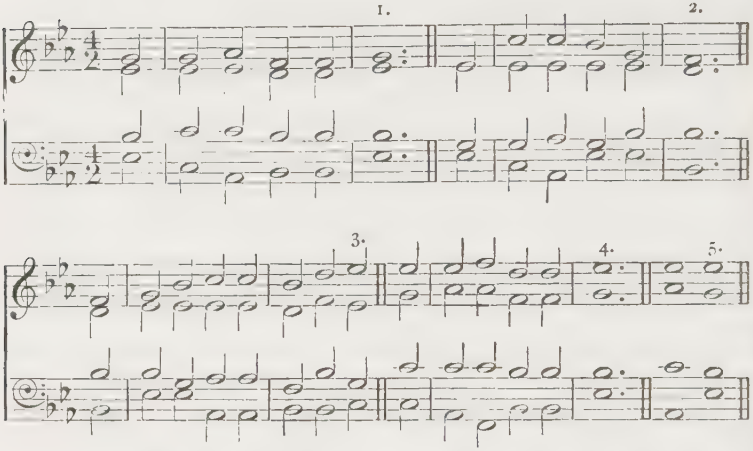
Before each line is played, establish its key in your mind by playing the chords of Dominant and Tonic of that key.

The student who has learnt to recognize all these chords has made a very great step forward, and has laid the foundation for good solid work in his future studies. To some few students this may be the 'sticking point' of the book, for the recognition of seven different chords in so many different positions is not a small matter. Should persevering work fail to remove the difficulty it will be best to pass on to Cadences, returning constantly to this exercise until it is finally mastered.

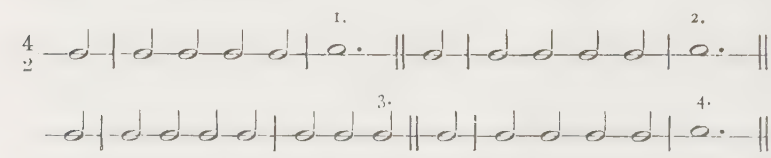
EXERCISE 4. Look at each chord in Exercises 1 and 2, trying to recollect its effect. After each attempt play the chord in question and so test the accuracy of your recollection. Do the same with your transposed Exercise 3.

4. **Cadences.** No composition wanders on *uninterruptedly* to its end. Even a short composition, such as a Hymn-tune or Anglican Chant, has its points of rest. Take for example

the following little tune, a simple composition constructed entirely of such chords as the student has already learnt:




On playing this through it is felt that there are four points of rest in the tune itself, or, counting the 'Amen', five. They are marked by the figures 1, 2, 3, 4, 5. Such points of rest, or Cadences, are, of course, largely rhythmic. If you tap out upon the table the mere rhythm of the tune you will feel that the cadences are still there.




Here are four rhythmic phrases, each with its cadence. The human ear cannot listen with interest to any piece of music unless such resting-places are provided. In Song, Sonata, Waltz, March, or String Quartet it will be found that the music falls into little phrases, each with its cadence.

As has been said, cadential effect is largely a matter of rhythm. But the skilled composer increases this effect by

a judicious choice of harmony. In practice it is found that four or five particular harmonic progressions are the most suitable for use at cadence points.

Examine again the Hymn-tune just given. How are its cadences constructed?

Cadence 1 consists of Dominant chord followed by Tonic chord (Soh to Doh, in Bass)

2 „ „ Tonic chord followed by Dominant chord (Doh to Soh)

3 „ „ Dominant chord followed by Submediant chord (Soh to Lah)

4 „ „ Dominant chord followed by Tonic chord (Soh to Doh)

5 „ „ Subdominant chord followed by Tonic chord (Fah to Doh)

So this little tune embodies all the most usual forms of cadence, and certainly all that the student will need to use for some time to come.

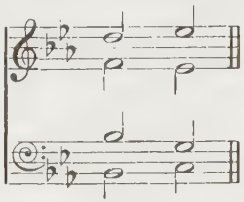
Now let us examine the cadences in more detail.

Take 4 first of all. Here we have the Dominant chord followed by the Tonic chord. Notice the very conclusive final effect of this progression. On account of this effect it is chosen as the ending cadence of perhaps ninety-nine compositions out of a hundred (look through any Hymn-tune book and test this). On account of its final effect and its general use as an ending it is called the *Perfect Cadence* or *Full Close*.

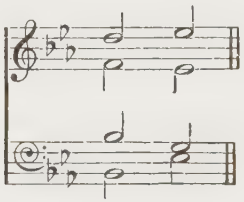
Next notice Cadence 2. This we see is the reverse of the Perfect Cadence, for instead of consisting of the Dominant chord followed by the Tonic, it consists of the Tonic chord followed by the Dominant. The essential point about it, however, is that it ends on the Dominant chord; what precedes this matters little. It will be noticed that the effect of this cadence is nothing near so final as that of the one previously considered. It would obviously never do as the end cadence of a composition. There is a sort of semi-restfulness about it

which causes its frequent use as the middle cadence of a short piece: hence its name *Imperfect Cadence* or *Half-Close.*

Next examine Cadence 3, playing the two chords:



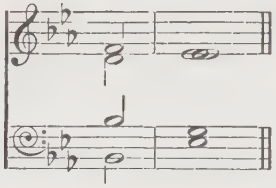
The first chord leads one to expect a Perfect Cadence:



Instead, however, of the second chord being that of the Tonic, it is that of the Submediant. There is a sense of unexpectedness about this cadence. It sets out, as it were, to be a Perfect Cadence and changes its mind half-way. Hence its name *Interrupted Cadence.* Like the Imperfect Cadence it offers a point of partial rest, and is therefore suitable for use during the course of a piece, but not at the end.

Now look at Cadence 5. There we have the ordinary 'Amen' progression, a sort of clinching of the previous Cadence, 4, which ends the tune proper. Its effect is very final indeed, and on that account it is rarely used except at the end of a piece and then generally, as here, to strengthen the final effect of a previous Perfect Cadence. It will be observed that it consists of the chord of the Subdominant followed by that of the Tonic. The name given to it is not one that need be explained at the moment—*Plagal Cadence.*

Cadence 1 will be found to be the same as Cadence 4. It is a perfect cadence, but the 3rd of the Tonic chord being used as the top note the effect is nothing like so final, and it is hence not unsuitable for use during the course of a composition. Substitute for its second chord another arrangement of the Tonic chord:



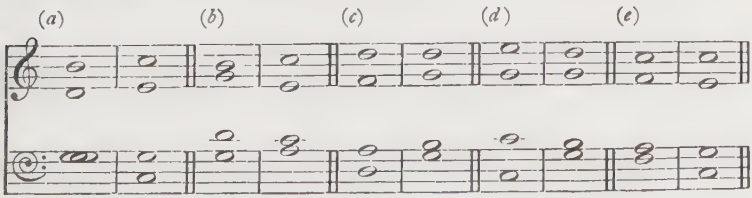
and it is felt at once that the effect is too final for use at this point.

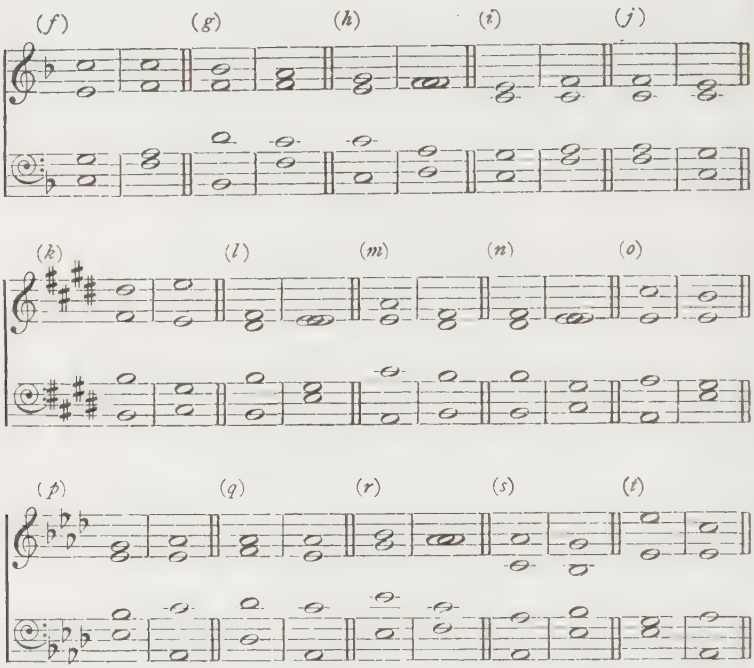
TABLE OF CADENCES

| *Description.* | *Progression of Roots in bass.* | *Name.* |
|---|---|---|
| Un-final cadences | Any chord to Soh | Imperfect Cadence (or Half-Close). |
| | Soh to Lah | Interrupted Cadence. |
| Final cadence | Soh to Doh | Perfect Cadence (or Full Close). |
| Doubly-final cadence | Fah to Doh | Plagal Cadence. |

The student's next duty is to learn to recognize any of these cadences when he hears them.

EXERCISE 5. Have each line of the following played many times in varying order, naming each cadence as it is heard:






EXERCISE 6. Play on the piano the following Cadences in all the keys named (and any others):

Perfect.
Plagal.
Imperfect (precede Dominant chord by Subdominant, Supertonic, or Tonic).
Interrupted.

Keys C, G, F, B♭, D, E♭, A, A♭, E.

(Note—the student has not yet learnt the proper progression of parts in four-part composition: he will therefore inevitably play some incorrect or not entirely effective progressions. This, however, matters little. For the moment what is aimed at is the construction of cadences as regards the Roots involved, together with the recognition of varying general aural effects.)

5. **Progression of Parts.** So far the student has learnt the effect of the various chords in the major mode, and of the

four cadences commonly used. If he is to write those chords and cadences correctly he must now be made acquainted with the rules which govern (*a*) the shaping of separate parts in themselves, and (*b*) the relation of parts to each other. It must be understood that there is nothing arbitrary about these rules. They are dictated by a natural sense of the fitness of things, but there is not one of them that the mature composer may not put on one side when he sees reason for so doing.

6. **Melodic Progression.** Of course, there are principles of good melodic progression. The following 'melody' has obviously something wrong with it. Naturally it should be possible to reduce such defects to a list and so to evolve a code of melodic progression.

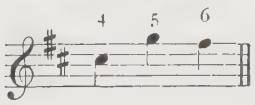
This snatch of tune has about it sufficient ugliness for us to feel sure of its being able to teach us something of 'how not to do it'. Not every defect in it will be pointed out here. It will be enough to point out the following:

(1) The 'melody' is far too disjunct, i.e. proceeds far too much by leap.

Recommendation—*For the present make each part move as smoothly as possible.*

(2) Between notes 4 and 5 is the interval of a diminished 5th followed at 6 by a note beyond the interval. This is ugly.

Recommendation—*If a diminished interval be used, let the following note return within the leap.*




Compare the original bar with the altered one and let the ear decide as to the wisdom of the recommendation.

*Note.* The only diminished interval that can possibly occur in the major mode is the one shown, lying between the Leading Note and the Subdominant, Te to Fah. So it should not be difficult to avoid the fault.

(3) Between 7 and 8 occurs the interval of an augmented 4th. It is, as will be expected, ugly.

Recommendation—*Avoid all augmented intervals.*

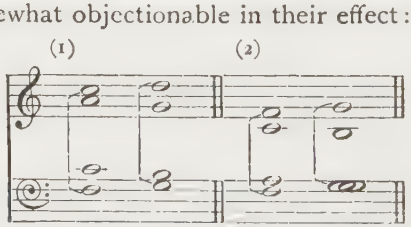
*Note.* In the major mode the only augmented interval that can occur is the one shown, i.e. the leap from the Subdominant to the Leading Note above; it is the inversion of the diminished interval just alluded to.

(4) At 8 and 9 is shown the Leading Note (Te) descending. The ear demands that it shall rise, and if possible do so to the Tonic (Doh).

Recommendation—*Always let the Leading Note rise, and if possible let it do so to the Tonic.*

It will be seen that these three recommendations, 2, 3, and 4, all refer to the Leading Note. In all your exercises, therefore, pay particular attention to the progression of that note: it is your danger spot.

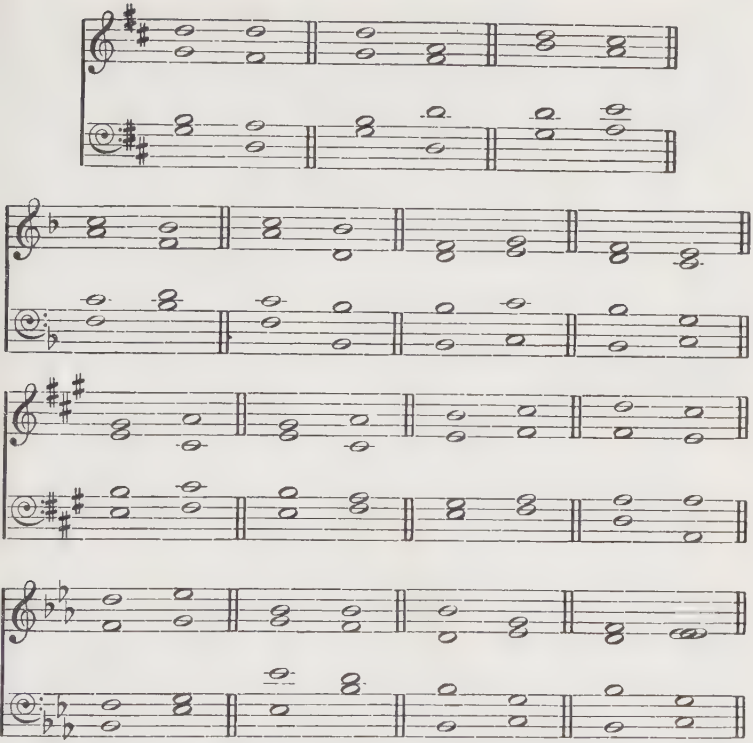
7. **Harmonic Progression.** Try the following progressions. Both are somewhat objectionable in their effect:



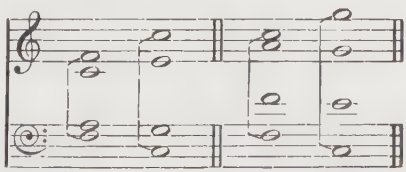

The reason for the bad effect is that in the case of (1) two parts are moving in parallel perfect 5ths (in this case, 'compound' 5ths, or 12ths), and in the case of (2) two parts are moving in parallel octaves.

Such movement is objectionable whether the parts concerned are, as here, the outermost parts or not.

EXERCISE 7. Have the following played and decide *by the ear* whether or not such parallel 5ths or octaves (usually termed 'consecutives') are present:



*Consecutives by Contrary Motion.* In the following example consecutives occur, as it is put, 'by contrary motion': i.e. an octave and a double octave, or a 5th and a 12th (i.e. a compound 5th), occur together.



In such progressions as this the bad effect is certainly somewhat mitigated, but it is better, on the whole, to avoid them.

EXERCISE 8. Look through the chords in Exercise 7, trying to *feel* the effect of each progression and mentally *to hear* any consecutives that may be present. Try each on the piano and so check your impression.

EXERCISE 9. Look through the chords given in Exercise 7 and decide by the eye whether consecutives are or are not present.

*Note.* The habit should be cultivated of noticing any parallelism of parts. If the parallelism be present see whether it be at the interval of a 3rd or 6th (in which case no objection can be taken) or at the interval of a perfect 5th or octave (which is, of course, objectionable).

In order to be quite sure it is well, finally, to look through each pair of parts—

(*a*) bass and tenor
(*b*) „ „ contralto
(*c*) „ „ soprano
(*d*) tenor and contralto
(*e*) „ „ soprano
(*f*) contralto and soprano.

The habit of *feeling* the presence of consecutives should, however, be cultivated. The student to whom this faculty of discernment does not quickly come should not feel discouraged. The cultivation of the ear is, with most, a slow process. It is not necessary to be able to work Exercises 7 and 8 perfectly before passing on to the next section, but they should certainly not be dropped until mastered. Harmony study should be primarily a matter of ear-training, and the student who makes it such from the outset will be rewarded by the facility with which he will accomplish later work ordinarily regarded as very difficult.

8. **Contrapuntal Progression.** The student should try, even in the simple writing he is attempting at this stage, to give individuality to each of his voices. He should note that to allow them all to move in the same direction at the same time is a weak thing to do, 'contrary motion' always producing a stronger effect than 'similar motion'.

9. **The Writing of Cadences.** Having now learnt all that is necessary, the student may write cadences in various keys. As he does each, however, he should make a strong effort to realize the effect of it, and should then go to the piano to try whether his realization was correct.

EXERCISE 10. Write the following cadences in the keys named. Do each in two or three different ways with different notes in the soprano part:

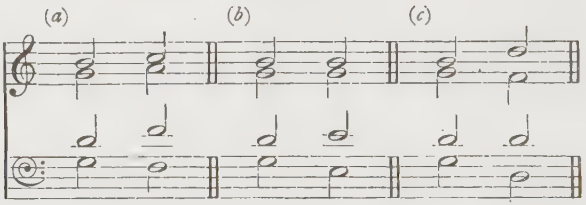
(*a*) Perfect cadence, key C.
(*b*) Plagal „ „
(*c*) Imperfect „ „
(In three ways—Subdominant to Dominant, Supertonic to Dominant, Tonic to Dominant.)
(*d*) Interrupted cadence, key C.
(*e*), (*f*), (*g*), (*h*), the same cadences in key F.
(*i*), (*j*), (*k*), (*l*), the same cadences in key G.
(*m*), (*n*), (*o*), (*p*), the same cadences in key A♭.
(*q*), (*r*), (*s*), (*t*), the same cadences in key E.

If the student has thoroughly mastered the subject-matter of the book up to this point, conscientiously working all the exercises, he will find that progress for the future will be much more rapid. Moreover, he has already accomplished more than some have who have gone completely through long treatises on the subject, for he has acquired the power to 'see what he hears and to hear what he sees'.

# CHAPTER IV

## ROOT PROGRESSIONS: TRIAD OF THE LEADING NOTE AND CHORD OF THE DOMINANT SEVENTH

1. **Good and Bad Progressions.** Try the following progressions and decide which are good:



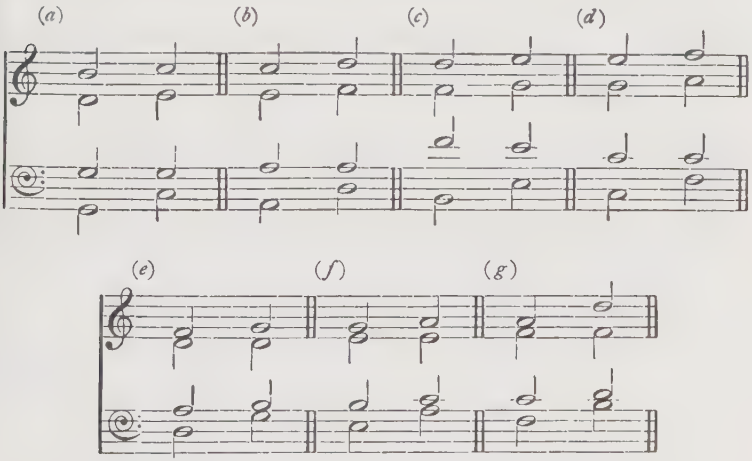

The general opinion will probably be that the effect of these progressions may be expressed as

(*a*) good,
(*b*) bad,
(*c*) indifferent.

Evidently, then, there are such things as 'good' and 'bad' progressions, and some guidance must be offered to the student in his choice. It would be quite possible for him to find out by experiment which progressions are effective, and, indeed, his help is now going to be called upon to compile experimentally a list of all possible root progressions, 'good', 'bad', and 'indifferent'. It should be borne in mind that such a list is merely a rough guide as to what may be regarded as generally acceptable. There are no progressions that can be classed as actually 'bad', for there is no progression for which skilled composers do not at some time or another find a use.

2. **Roots rising a 4th = falling a 5th.** Generally speaking, it may be said that progressions of which the roots rise a 4th (or fall a 5th, which is the same thing) are effective. The Perfect Cadence is an already learnt sample of this root-movement, which we will therefore call the *Perfect Cadence Model.*

Try the following on the pianoforte, and pencil under each your opinion as to its effect ('good', 'bad', 'doubtful'):




It will be felt that of these progressions all are good except (*c*) Leading Note to Mediant—doubtful; (*g*) Subdominant to Leading Note—bad. Hence we may say that, *barring only the Leading Note chord, any progressions of roots rising a 4th (or falling a 5th) are acceptable.*

EXERCISE 1. Play on the pianoforte all possible progressions of roots rising a 4th (= falling a 5th) in keys C, G, F, D, B♭, A, E♭.

(For the moment do not trouble much about the progressions of the parts as regards consecutives, &c. The object is to become accustomed to the effect of the chord progressions as such.)

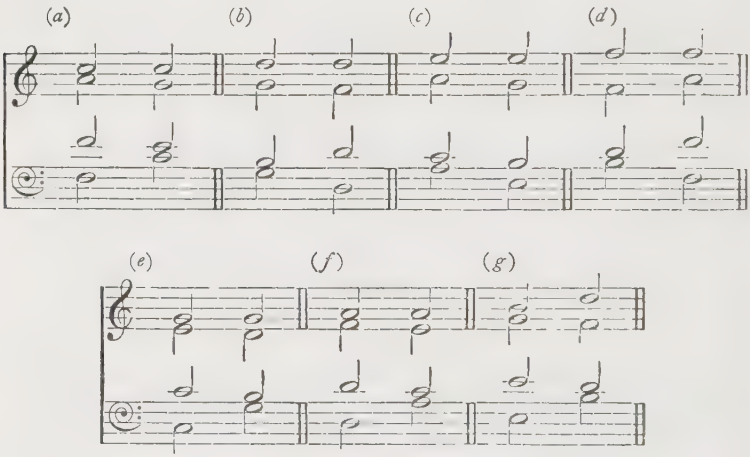
EXERCISE 2. Write in keys C, E, G, A♭, E all possible progressions of roots rising a 4th (= falling a 5th). Do each progression in two or three different ways, with varying disposition of upper and inner parts.

If you feel it to be desirable to work this same exercise in still other keys, do so (thoroughness pays!), but give attention for the time almost solely to the effect of the *chord progressions*, as such.

EXERCISE 3. Work again Exercise 1 at the pianoforte, this time paying attention to the disposition of parts, the avoidance of consecutives, &c. Do this over and over again until it becomes very easy work to you.

3. **Roots rising a 5th** (= **falling a 4th**). Progressions of which the roots rise a 5th (or fall a 4th, which is the same thing) are generally good. The Plagal Cadence is, of course, an example of this root-movement, which we may therefore call the *Plagal Cadence Model.*

Try the following on the pianoforte, again writing under each your own opinion:



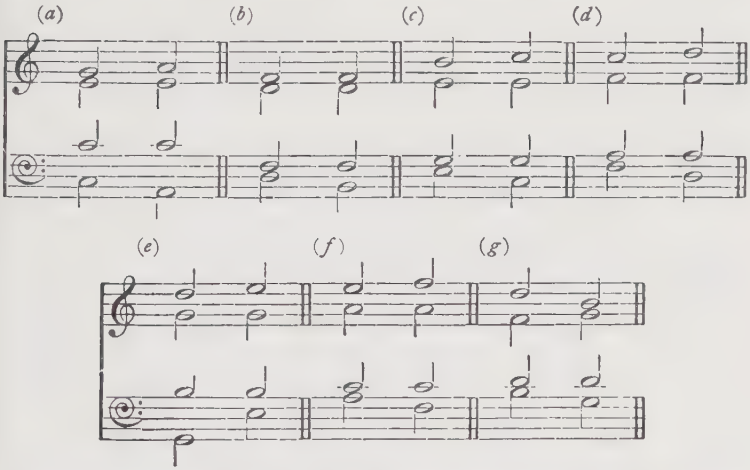

Here it will be felt that all the progressions are effective save (*d*) Leading Note to Subdominant, (*g*) Mediant to Leading Note. Hence we may say that *barring only the use of the Leading Note chord, all progressions of roots rising a 5th* (= *falling a 4th*) *are acceptable.*

EXERCISE 4. Play on the pianoforte all possible progressions of roots rising a 5th (= falling a 4th) in keys C, G, F, D, Bb, A, Eb. (For the moment do not trouble much about correct progression of individual parts.)

EXERCISE 5. Write out in keys C, G, B♭, E, F♯ all possible progressions of roots rising a 5th (= falling a 4th). Pay attention to the avoidance of consecutives, &c.

EXERCISE 6. Work again Exercise 4 at the pianoforte, this time paying attention to the disposition of the parts, the avoidance of consecutives, &c.

4. **Roots falling a 3rd (= rising a 6th).** Try the following on the pianoforte, writing under each as before:




It will be agreed that of these progressions the only one not thoroughly effective is (*g*). Notice that here again it is the Leading Note that makes the trouble. For the present (*g*) had better be left unused: as before mentioned, special attention will later be given to this chord. It will be well also to leave (*b*) unused for the present, not that in itself it is at all objectionable, but that the following of it is for the moment a little difficult (here again it is the Leading Note chord that makes the difficulty).

The statement may therefore be made that *any progressions of roots falling a 3rd are effective, though for the moment it will be well to leave out of use the two such progressions involving the employment of the Leading Note chord.*

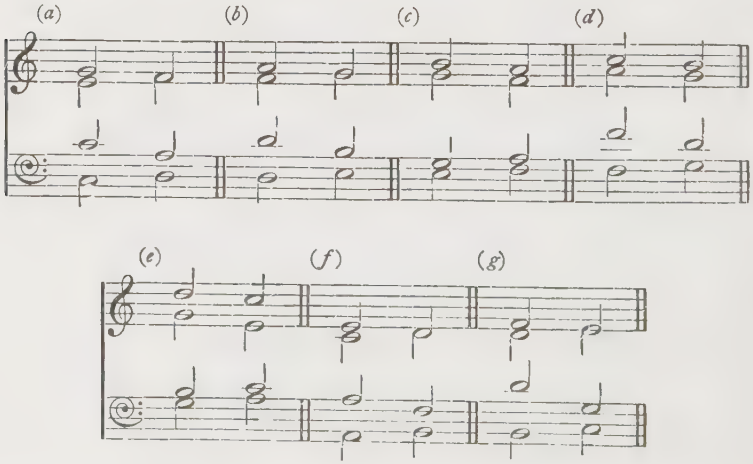
EXERCISE 7. Play all possible progressions of roots falling a 3rd, in keys C, G, B♭, D, E♭, A. (For the moment do not trouble much about the correctness of progressions of the parts: it may, however, be pointed out that it is an advantage that notes common to the two chords should remain in the same part.)

EXERCISE 8. Write all possible progressions of roots falling a 3rd in keys C, G, F, E, D♭, F♯. Work each progression in two or three different ways, varying the position of the upper and inner parts, as in the example below.

EXERCISE 9. Play again Exercise 7, this time paying attention to the progression of the parts.

5. **Roots rising a 2nd.** Certain cases of roots rising a 2nd are good. This may be called the *Interrupted Cadence Model.*

Play the following, again writing under each your judgement on it:



Here it will be felt that only three progressions are entirely good. They are:

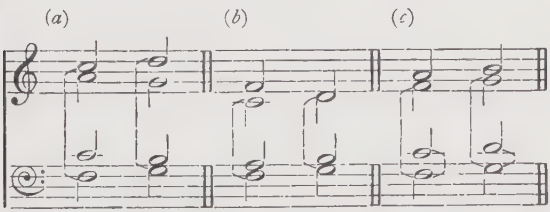
(*d*) Subdominant to Dominant (often used for Imperfect Cadence and already practised in Exercises).

(*e*) Dominant to Submediant ( = Interrupted Cadence already practised).

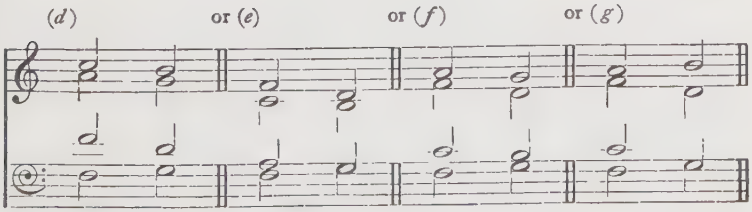
(*g*) Leading Note to Tonic.

With two of these progressions (*d*) and (*e*) the student is already quite familiar. The other (*g*) involves the use of the Leading Note chord, a rather delicate matter to which special attention will be given later. The result of our experimenting may be stated as follows, *The only really good progressions of Roots rising a 2nd are Subdominant to Dominant, Dominant to Submediant, and Leading Note to Tonic.*

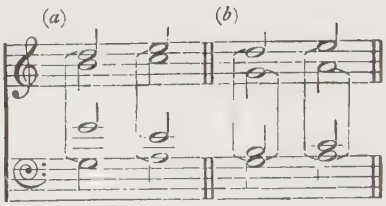
There is a rather special liability to consecutives in the case of roots rising a 2nd. The unthinking student finds himself writing such progressions as:



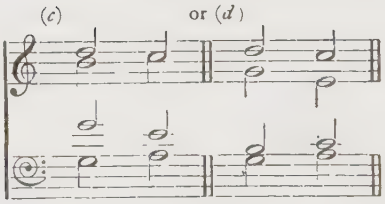

instead of:



Similarly he often writes:




instead of:




It will be observed that in (*c*) and (*d*) the 3rd of the Submediant chord has been doubled. Being a minor 3rd it causes no ill effect.

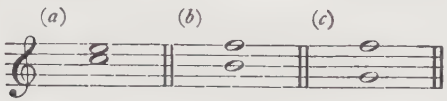
6. **The Leading Note Triad.** The whole of the code of progressions which the student has now before him has been brought into existence as the result of his own experimental observation. In every case the use of his own ears has been encouraged, and the decision as to which progressions were effective and which ineffective has been, at least, submitted to his judgement. In the course of this process he cannot fail to have noticed the curious fact that one particular chord, that of the Leading Note, was very difficult to treat with good effect. The reason for this may now be explained.

As a matter of experience, it is found that all intervals fall into two classes which we may call

(*a*) the self-sufficient,

(*b*) the resolution-requiring.

Try on the pianoforte the following:

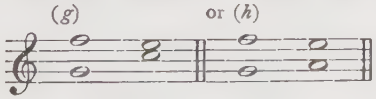



It will be felt that (*a*) is 'self-sufficient', that is to say, it does not urgently require to be followed by some particular further interval or chord. A note, interval, or chord of this 'self-sufficient' character is termed a *Concord*, or Consonance. On the other hand (*b*) and (*c*) do require to be so followed. One cannot rest on them for long, and they even demand to be followed in a particular way.

Try experiments with (*b*). Which of the following progressions is satisfactory?

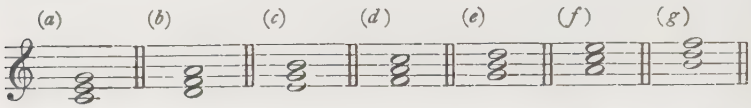
It will be felt that (*f*) offers the only good progression. A note, interval, or chord which requires special treatment of this kind we call a *Discord*, or Dissonance. It will be remarked that in strict technical parlance a Discord is not something sounding bad (poets use the word in this sense), but something requiring special treatment. This special treatment of a discord we term its *Resolution*.

The discord given at (*c*) above requires resolution as follows:




Many examples of discords will be met with in further study. For the moment it may be said that all diminished and augmented intervals are dissonant, as are also all 2nds, 7ths, and 9ths.

In the series of triads formed upon the notes of the major scale



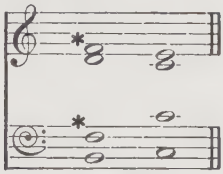

there occurs only one example of a discord—the diminished triad on the Leading Note.

As already shown, the interval of the diminished 5th contained in this triad requires to be followed by the interval of the major 3rd on the Tonic. It will be remembered that the chief characteristic of the 7th degree of the scale is its desire to ascend to the Tonic, a characteristic which has given it its name of Leading Note. Similarly one main characteristic of the 4th degree of the scale, or Subdominant, is its general tendency to descend to the Mediant.

Put these two notes together and we get an actual discord positively demanding resolution:

Thus the usual treatment of the triad of the Leading Note is as follows:

It will be found that it is somewhat ineffective to double the 5th of the Leading Note triad.



Ineffective.

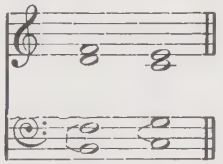
As the Leading Note itself cannot be doubled (see page 16) there is no choice, if we are to provide each of our four voices with a note to sing, but to double the 3rd of the chord (which happens to be a minor 3rd, and is therefore not an ineffective note to double, see page 16), or, less effectively, to double the 5th.

It will be found in practice that considerable difficulties result from the restrictions of this chord :

(*a*) as to doubling of notes,

(*b*) as to the fixed movement of two of its notes,

(*c*) as to the danger of consecutive 5ths with the bass.



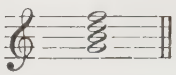
It is true that the consecutive 5ths here are not both perfect, but some bad effect seems nevertheless to be observable.

EXERCISE 10. Play and resolve the Leading Note chord in keys C, G, F, D, B♭, and any other keys you like, including some remote keys.

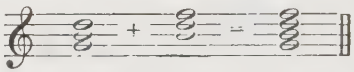
EXERCISE 11. Write the Leading Note chord of keys A, B♭, B, E♭, resolving each upon the Tonic chord. Work each example in two ways, with varying disposition of the upper parts.

7. **The Chord of the Dominant 7th.** Akin to the Leading Note triad in demanding similar treatment is the chord of the Dominant 7th. All the chords we have so far seen have been Triads, or three-note chords. Now we come to a chord of four

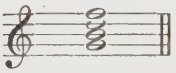
notes consisting of the Dominant with its 3rd, 5th, and 7th:



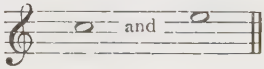
It will be remarked that this chord is, in a sense, a combination of the Dominant common chord and the Leading Note triad.



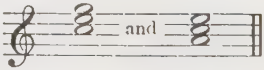
The diminished 5th, the discord that in the Leading Note triad required resolution, still remains, and requires the same treatment as before. In addition we have the discord of the 7th. Thus the note F in the above example is doubly bound to fall to E—first as the resolution of a diminished 5th, and second as a resolution of a 7th. The Leading Note will, of course, rise as before. It is evident, therefore, that in order to resolve the chord



we shall require some chord which will provide the notes

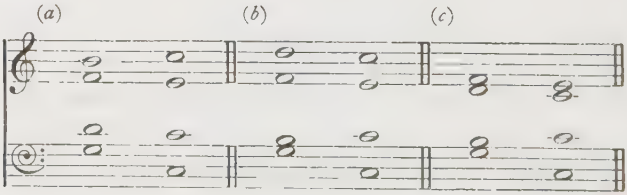


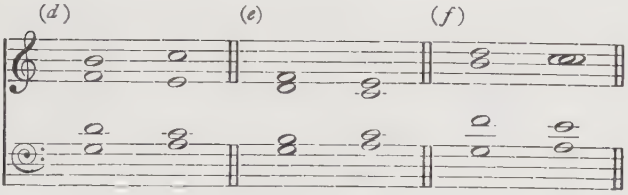

Two such chords are available:




i.e. the chords of the Tonic and of the Submediant.

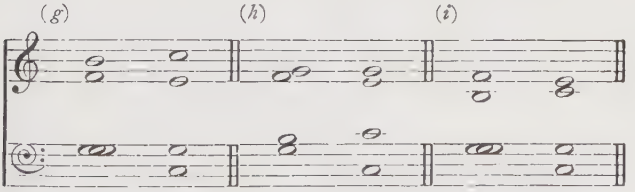
Below are shown some resolutions of the chord of the Dominant 7th:






It will be noticed that (*a*), (*b*), (*c*) above constitute the Perfect Cadence and that (*d*), (*e*), (*f*) constitute the Interrupted Cadence, both Cadences being in a rather stronger form than before, from the presence of the 7th in the Dominant chord.

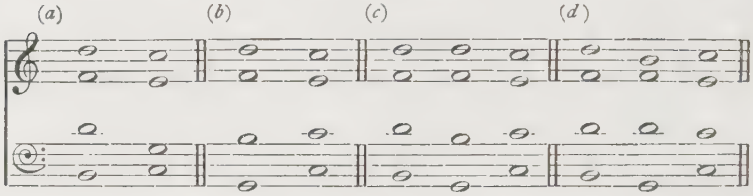
*Note.* In resolving the chord of the Dominant 7th upon the chord of the Tonic, it will, in practice, be found impossible to make both chords complete without inducing consecutives. In (*a*), (*b*), and (*c*) above it will be remarked that the Tonic chord is minus its 5th. Let the student try to find a place for this 5th and he will see what is meant by the above statement. An alternative plan would be to make the Tonic chord complete and to leave the Dominant 7th chord without its 5th. Thus (*a*), (*b*), and (*c*) above might be re-written thus:




EXERCISE 12. Play Dominant 7th chords in the keys of B♭, D, A♭, E, D♭, C♯, and resolve each in two ways, first on the Tonic chord (= Perfect Cadence), and second on the Submediant chord (= Interrupted Cadence). Do each several times, with different notes in the melody part.

EXERCISE 13. Write Dominant 7ths in the keys of G, A, E♭, B, G♭, and resolve each in two ways, first on the Tonic chord (= Perfect Cadence), and second on the Submediant chord (= Interrupted Cadence). Do each several times, with different notes in the melody part.

8. **The Chord of the Leading Note.** Try the following:



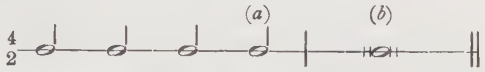

At (*a*) is the Leading Note triad properly resolved,
at (*b*) the Dominant 7th chord properly resolved,
at (*c*) and (*d*) the Leading Note triad followed by the Dominant 7th chord, the latter being properly resolved.

Thus *the Leading Note triad may be followed in two ways:* (a) *by the Tonic chord;* (b) *by the Dominant 7th chord, provided this latter be duly resolved.*

# CHAPTER V

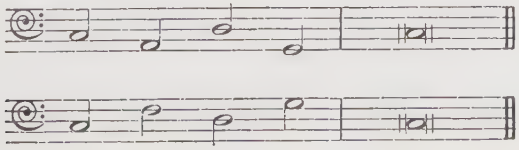
## FIRST ATTEMPTS AT ACTUAL COMPOSITION

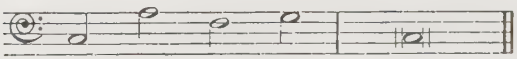
1. **Exercises on Short Phrases.** The student has now a good deal of material at command and is in a position to undertake the composition of short phrases. It will be well at first to make these to some rhythmic formula, such as:




At (*a*), (*b*) should be some sort of cadence. In our first example we will choose a Perfect Cadence. Let us write the bass first:

As the little phrase is supposed to be complete in itself it is natural to commence it with the Tonic chord. The problem then is to join up the opening chord and the closing cadence by chords that will effectively follow the one and precede the other. If the previous exercises have been well done this one will offer little difficulty. Below are several good basses:

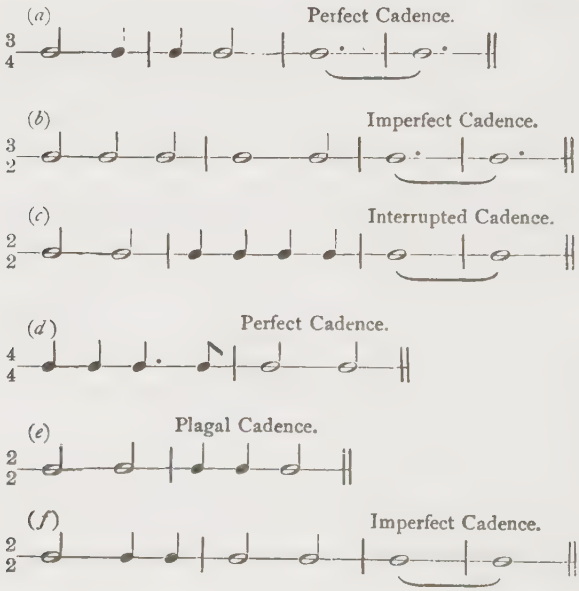




EXERCISE 1. Play on the pianoforte the above basses, adding the upper parts. At first do not trouble much about the progression of parts (consecutives, &c.); then play the phrases again, paying attention to this point.

EXERCISE 2. Write out the above basses, adding the upper and inner parts. Try to find out at least two ways of arranging the upper and inner parts of each. Better still, do the exercise exhaustively, working out all possible ways, and then begin again and do the same thing in one or two other keys.

EXERCISE 3. Write phrases in keys D and B♭ on these rhythmical formulae:




The phrases just worked were all supposed to be complete in themselves: thus each began with the Tonic chord. It will now be good practice to write phrases beginning on other chords of the key—such phrases as might occur in the course

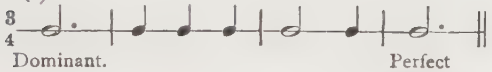
of a composition. In the following exercises the chord from which the start is to be made is in each case indicated.

EXERCISE 4.

(*a*)

(*b*)

(*c*)




(*d*)

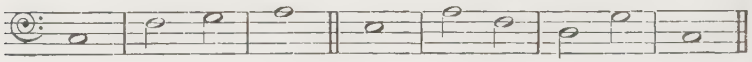
(*e*)

2. **Single Anglican Chants.** A convenient form for early attempts at composition is an Anglican chant ('single' form). The rhythm of this form is, of course, as follows:

A specimen working is given below, each stage of the composition being shown in full.

(*a*) First we decide on our cadences—say an Interrupted Cadence for the first strain and, of course, a Perfect Cadence for the second.

(*b*) Next we decide on a series of chords which will fittingly succeed one another and lead up effectively to the cadences. At this stage it is not at all a bad plan to work out *all possible* good progressions connecting the cadences (not a large order), to think them over, mentally comparing the effects, and to play them on the piano, checking or confirming one's impression. We probably finally decide on something like this:



(*c*) We now write the upper parts in several (or, better, all possible) different ways, and select as the one to hand down to posterity that which seems the most musical, perhaps something like this:

Now that is, perhaps, hardly a masterpiece of musical expression, but it will pass. After all, one cannot move the hearts of men mightily with our present resources of six common chords, a diminished triad, and the dominant seventh, but, nevertheless, what we are doing is, in its simple way, actual *composition*. Nobody has given us a figured bass and said 'fill it up'. Nobody has given us a melody and said 'harmonize it'. We actually made that piece of ecclesiastical chord expression out of our own musical minds, didn't we? So we are getting on!

Notice a few things about the chant. First ask yourself the question – will the singers like it? Make yourself in turn into a Soprano, Alto, Tenor, and Bass, and sing each part through. There is nothing exciting about any of these vocal

parts, perhaps, but each will serve. After all, the choir hardly expect in a chant the vocal variety that they get in a Bach chorus. And each of those voice parts has a little shape about it. None of them hangs very much about one note, for instance. We are working in a very limited form with, as yet, small material, and, considering this, we have not done badly, and need not apologize to clergy, choir, or congregation.

Now let us get a little further practice in this sort of thing:

EXERCISE 5. Write single chants as follows:

(*a*) Key G (middle cadence—Imperfect).
(*b*) „ F ( „ „ Interrupted).
(*c*) „ A ( „ „ Interrupted).
(*d*) „ E♭ ( „ „ Imperfect).
(*e*) „ E ( „ „ Imperfect).
(*f*) „ A♭ ( „ „ Perfect, but with 3rd of Tonic chord in top part to prevent a final effect, see page 27).

EXERCISE 6. Compose at the pianoforte single chants in keys C, F, G, B♭, D. Vary the middle cadences, sometimes employing the Imperfect Cadence, sometimes the Interrupted Cadence, and occasionally the Perfect Cadence with the 3rd of Tonic chord at the top.

# CHAPTER VI

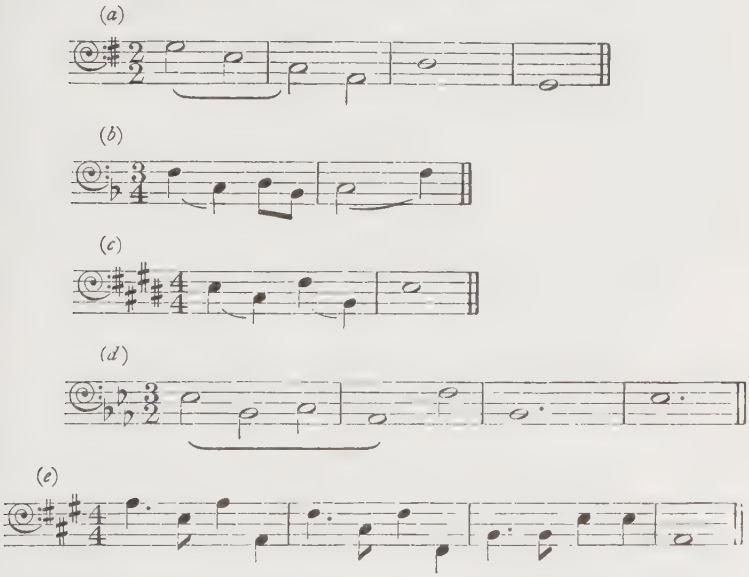
## THE HARMONIZATION OF BASSES, MELODIES, AND INNER PARTS

THE real purpose of this first book is now achieved, since if he has worked hard and intelligently the student is now master of the simpler harmonic material. But, as offering variety, and to gain greater skill in part-writing, he may now exercise himself in adding to one given part its three missing companions. He must bear in mind that he is not merely working puzzles, but providing something for imaginary human throats to sing. So far as the obviously limited possibilities of the present stage in his study allow, he must give those three voices something that will not bore their owners. Every line of his four little lines of song should have a 'curve'; he must not condemn his Altos and Tenors, for instance, to drone away on one note or two, and he should try to provide a rhythmic interest in his simple music: there may be times when all his parts may desirably move together, but generally speaking he will so contrive them as to give each a rhythmic individuality. How this may be done will be grasped if he will (*a*) Work each of the following exercises in *all possible ways* (which are not many, at this stage), (*b*) Compare his workings with one another, (*c*) Consider whether he can make a working better than any one of them by dovetailing the first bit of one to his last bit of another (with any necessary slight changes, to effect the joint neatly and correctly), and (*d*) Having quite satisfied himself that he has got the best working of which he himself is capable, turn to that given (which should not previously be so much as

glanced at) and see whether from it he can get any hint that will help him for the future.

1. **The Harmonization of Basses.** This is really at present mere part-writing practice. When the student arrives at the point where 'inversions' of chords, 'passing notes', and the like can be used the harmonization of basses will be a very much more important form of exercise.

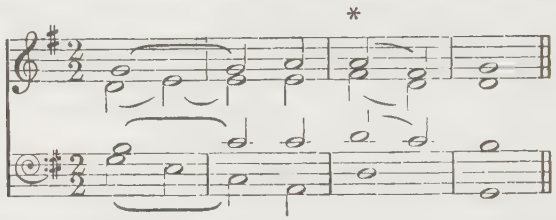
EXERCISE 1. Add the three upper parts to the basses here given, and then compare them with the suggested workings overleaf.




Add little phrasing marks to all your parts, as this keeps in your mind the question of their singability and interest. Necessarily your inner parts will be simple at present, but they should not be actually dull, and by phrasing them, and so indicating breathing places and the little stresses and anti-stresses that are implied, you will encourage in yourself a tendency to artistic treatment which will develop in you as you progress into the more advanced stages.

## Specimen Workings of the Foregoing Basses.

(*a*)

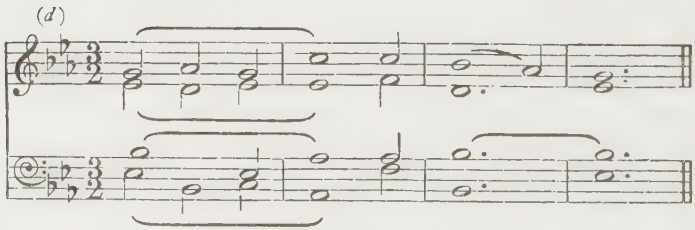


* The student has been told (page 30), 'always let the Leading Note rise'. Here is an exception; the Leading Note is here, so to speak, *transferred* to another voice (the same chord continuing); and, in that other voice, does rise, according to rule. For further exceptions see pages 58 and 59.

(*b*)

(*c*)

(*d*)



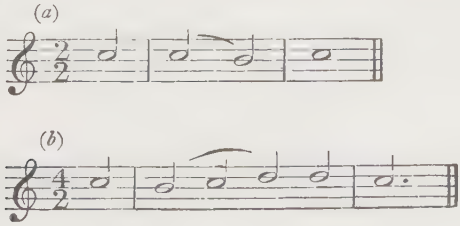
(Study carefully all the above, as they embody several little devices of part-writing that did not occur to you—did they?)

**2. Harmonization of Melodies.** A few melodies are now given, such as can be simply harmonized with the chord material of which the student is so far master. The plan should be to consider first the Cadence, and to write in the bass of that (this on the principle that what allows of little or no choice should first be disposed of). Then, perhaps, the chord preceding the Cadence may be tentatively indicated, or the two or three possible chords suggested by the marking in lightly of such bass notes as would afford possible approaches to the first of the two cadence chords. Then, if one wishes, one may begin at the beginning and work forward, or (in the earlier stages) one may work back to the beginning.

The first essential is, of course, a firm, sound bass, the next as graceful inner parts as the given melody and the bass decided upon allow.

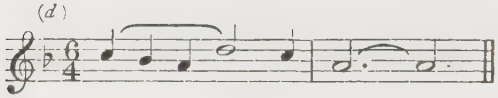
Never be content with one working of an exercise and say it 'will do': be satisfied only with the best attainable. This is the secret of progress.

EXERCISE 2. Harmonize the following melodies. As you finish each compare your final working with mine following, and see whether I am able to suggest to you any little point which had not occurred to you.

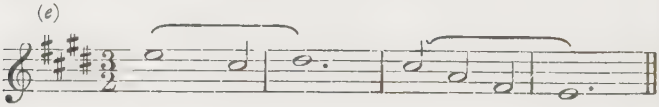


(*c*)

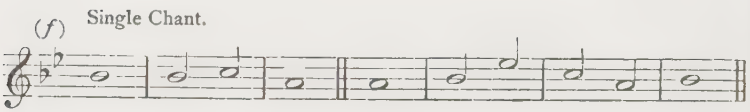
(*d*)



(*e*)

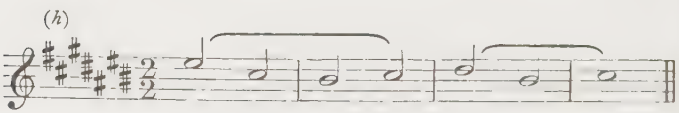


(*f*) Single Chant.

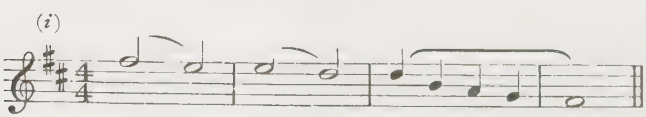


(*g*)

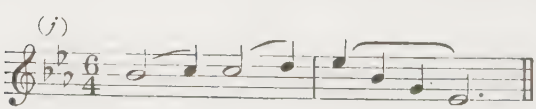
(*h*)



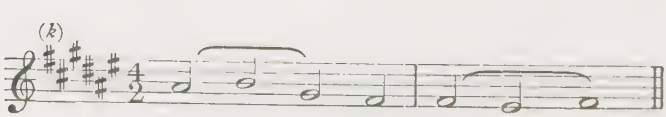
(*i*)



(*j*)

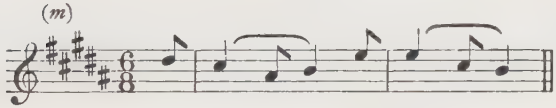


(*k*)



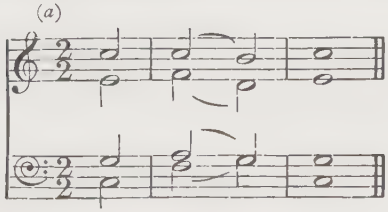
(*l*)

(*m*)

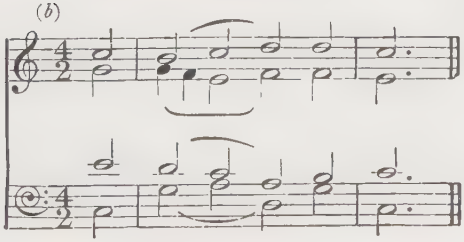


## Specimen Workings of the Foregoing Melodies

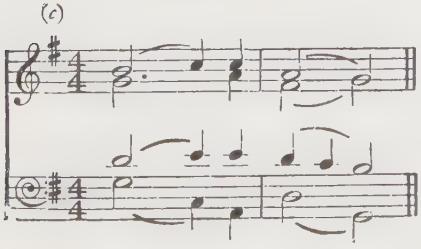
(*a*)



(*b*)

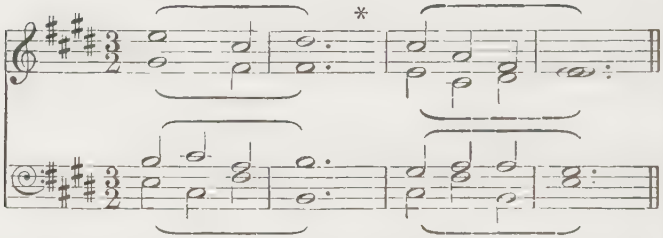


(*c*)



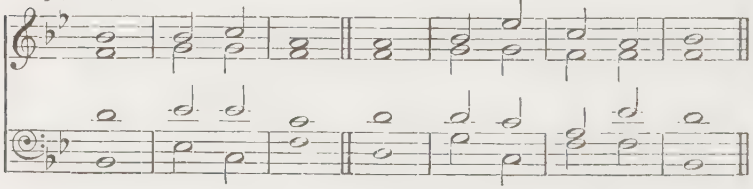
(*d*)

(*e*)

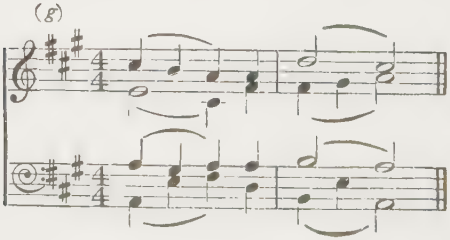


* On page 30 the student was told that the Leading Note should not fall. Here is an exception – the justification to the ear probably coming from the fact that the phrase ending here makes a break.

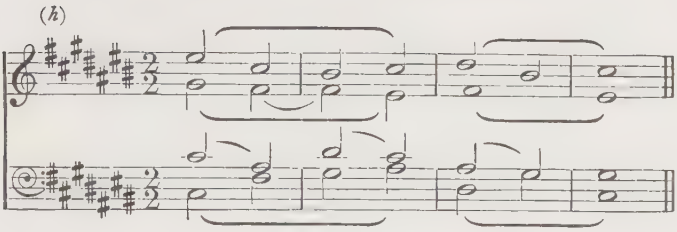
(*f*) Single Chant



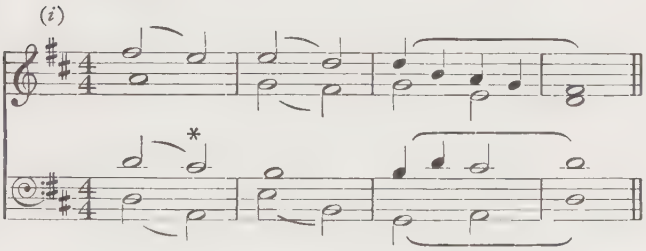
(*g*)



(*h*)

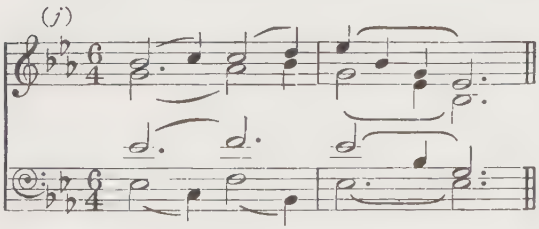


(*i*)

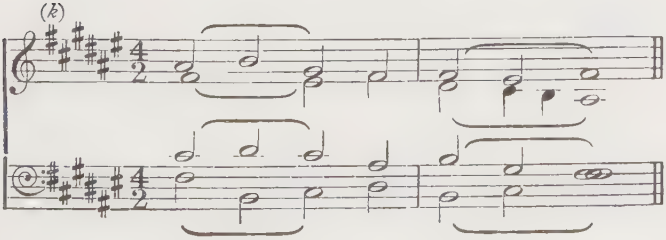


* Here the fall of the Leading Note is perfectly natural, as it comes in a descending scale. Sing the tenor part, and you will feel that this is so.

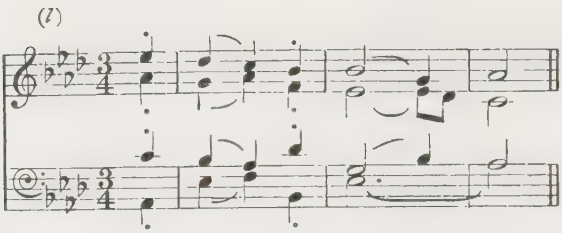
(*j*)



(*k*)



(*l*)



(*m*)

3. **Harmonization of a given Inner Part.** In process this is the same thing as the harmonization of a melody.

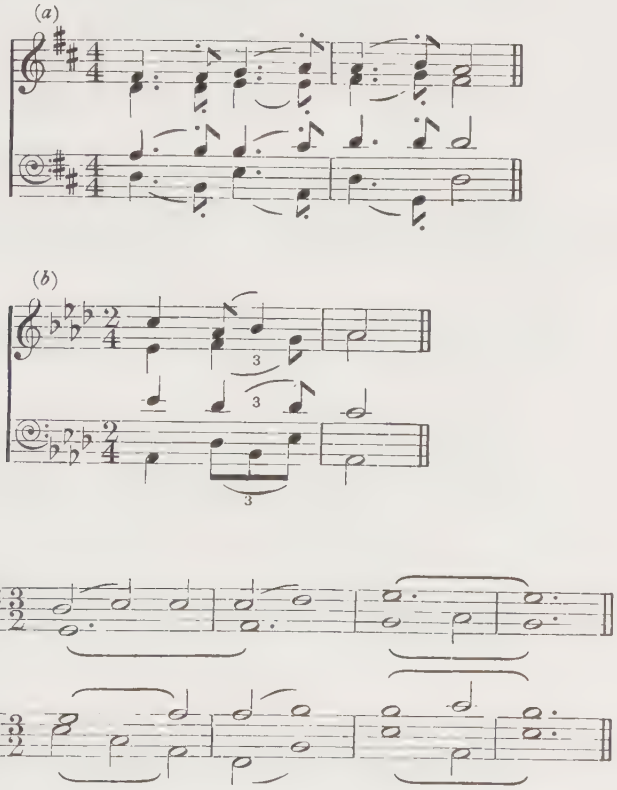
EXERCISE 3. Add the other three parts to the following tenor parts :

(*a*)

(*b*)

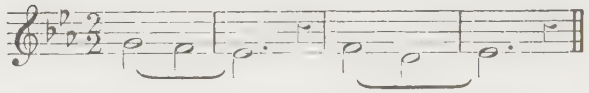
(*c*)

## Specimen Workings of the Foregoing Given Tenor Parts.



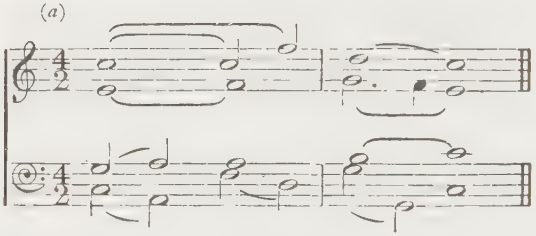

Exercise 4. Add the other three parts to the following alto parts:

(*c*)



SPECIMEN WORKINGS OF FOREGOING GIVEN ALTO PARTS.

(*a*)



(*b*)

(*c*)

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